



**General Certificate of Secondary Education**  
**2023**

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**Drama**

Component 3

Knowledge and Understanding

**[G9263]**

**MONDAY 15 MAY, AFTERNOON**

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**MARK  
SCHEME**

## **General Marking Instructions**

### ***Introduction***

Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses.

### ***Assessment objectives***

Below are the assessment objectives for GCSE Drama.

Candidates must:

- AO1** create and develop ideas to communicate meaning for theatrical performance;
- AO2** apply theatrical skills to realise artistic intentions in live performance;
- AO3** demonstrate knowledge and understanding of how drama and theatre is developed and performed; and
- AO4** analyse and evaluate their own work and the work of others.

### ***Quality of candidates' responses***

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old which is the age at which the majority of candidates sit their GCSE examinations.

### ***Flexibility in marking***

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

### ***Positive marking***

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

### ***Awarding zero marks***

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

### ***Types of mark schemes***

Mark schemes for tasks or questions which candidates respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

## **Levels of Response**

Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

**Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.

**Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.

**High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

## **Quality of written communication**

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is satisfactory.

Level 3: Quality of written communication is good.

Level 4: Quality of written communication is excellent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below.

**Level 1 (Limited):** The candidate uses only a limited selection and use of an appropriate form and style of writing. The organisation of material may lack clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

**Level 2 (Satisfactory):** The candidate uses a satisfactory selection and use of an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not always clear.

**Level 3 (Good):** The candidate makes a reasonable selection and use of an appropriate form and style of writing. Relevant material is organised with a some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

**Level 4 (Excellent):** The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

**Assessment Grid for Question 1 (a) (AO3)**

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>In relation to the set text candidates will make limited reference to the:</p> <ul style="list-style-type: none"> <li>• theatrical conventions</li> <li>• genre</li> </ul> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;"><b>[1]</b></p>	<p>In relation to the set text candidates will make satisfactory reference to the:</p> <ul style="list-style-type: none"> <li>• theatrical conventions</li> <li>• genre</li> </ul> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;"><b>[2]–[3]</b></p>	<p>In relation to the set text candidates will make good reference to the:</p> <ul style="list-style-type: none"> <li>• theatrical conventions</li> <li>• genre</li> </ul> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;"><b>[4]–[5]</b></p>	<p>In relation to the set text candidates will make thorough and precise reference to the:</p> <ul style="list-style-type: none"> <li>• theatrical conventions</li> <li>• genre</li> </ul> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;"><b>[6]</b></p>
Award 0 marks for work not worthy of credit.			

**Assessment Grid for Question 1 (b)**

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Candidates will demonstrate limited knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is limited. (AO4)</p> <p>The evaluation of the impact on the audience is limited. (AO4)</p> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;"><b>[1]–[3]</b></p>	<p>Candidates will demonstrate satisfactory knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is basic. (AO4)</p> <p>The evaluation of the impact on the audience is basic. (AO4)</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;"><b>[4]–[6]</b></p>	<p>Candidates will demonstrate good knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is good. (AO4)</p> <p>The evaluation of the impact on the audience is good. (AO4)</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;"><b>[7]–[9]</b></p>	<p>Candidates will demonstrate thorough and precise knowledge and understanding of how design was presented in the live or recorded event. (AO3)</p> <p>The candidate's analysis of the use of a design idea to the set text is perceptive and imaginative. (AO4)</p> <p>The evaluation of the impact on the audience is thorough and precise. (AO4)</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;"><b>[10]–[12]</b></p>
Award 0 marks for work not worthy of credit.			

**Assessment Grid for Question 2 (a) (AO3)**

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>The candidate's labelled costume sketch will be limited and/or inappropriate.</p> <p>There will be limited or no reference to colour, shape, materials, make-up, accessories and props.</p> <p><b>[1]–[3]</b></p>	<p>The candidate's labelled costume sketch will be satisfactory and appropriate.</p> <p>There will be satisfactory reference to colour, shape, materials, make-up, accessories and props.</p> <p><b>[4]–[6]</b></p>	<p>The candidate's labelled costume sketch will be clear and detailed.</p> <p>There will be good reference to colour, shape, materials, make-up, accessories and props.</p> <p><b>[7]–[9]</b></p>	<p>The candidate's labelled costume sketch will be precise and imaginative.</p> <p>There will be thorough and perceptive reference to colour, shape, materials, make-up, accessories and props.</p> <p><b>[10]–[12]</b></p>
<p>Award 0 marks for work not worthy of credit.</p>			

**Assessment Grid for Question 2 (b) (AO3)**

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Justification of ideas will demonstrate a limited understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be limited reference to text and character.</p> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;"><b>[1]–[3]</b></p>	<p>Justification of ideas will demonstrate satisfactory understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be satisfactory reference to text and character.</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;"><b>[4]–[6]</b></p>	<p>Justification of ideas will demonstrate good understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be good reference to text and character.</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;"><b>[7]–[9]</b></p>	<p>Justification of ideas will demonstrate thorough and precise understanding of period and social status, colour, shape, materials, make-up, accessories and props.</p> <p>There will be thorough and precise reference to text and character.</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;"><b>[10]–[12]</b></p>
Award 0 marks for work not worthy of credit.			

**Assessment Grid for Question 3 (a) (AO3)**

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Candidates will present a stage plan with limited detail in reference to:</p> <ul style="list-style-type: none"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> </ul> <p style="text-align: right;"><b>[1]–[3]</b></p>	<p>Candidates will present a stage plan with satisfactory detail in reference to:</p> <ul style="list-style-type: none"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> </ul> <p style="text-align: right;"><b>[4]–[5]</b></p>	<p>Candidates will present a stage plan with good detail in reference to:</p> <ul style="list-style-type: none"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> </ul> <p style="text-align: right;"><b>[6]–[7]</b></p>	<p>Candidates will present a stage plan with thorough and precise detail in reference to:</p> <ul style="list-style-type: none"> <li>• exits and entrances;</li> <li>• set;</li> <li>• the position of the audience; and</li> <li>• the positions of the characters on stage.</li> </ul> <p style="text-align: right;"><b>[8]–[10]</b></p>
Award 0 marks for work not worthy of credit.			



**Assessment Grid for Question 3 (b)**

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Director's advice will be limited and/or inappropriate. (AO3)</p> <p>There will be limited reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will reveal limited understanding of how the actors would perform the extract. (AO4)</p> <p>There will be limited or no reference to text. (AO3)</p> <p>The quality of written communication is limited and meaning is communicated with lack of clarity.</p> <p>[1]–[3]</p>	<p>Director's advice will be satisfactory and appropriate. (AO3)</p> <p>There will be some reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will demonstrate some understanding of how the actors would perform the extract. (AO4)</p> <p>There will be satisfactory reference to text. (AO3)</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p>[4]–[7]</p>	<p>Director's advice will be good. (AO3)</p> <p>There will be clear and detailed reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will demonstrate a good understanding of how the actors would perform the extract. (AO4)</p> <p>There will be good reference to text. (AO3)</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p>[8]–[11]</p>	<p>Director's advice will be perceptive and imaginative. (AO3)</p> <p>There will be thorough and precise reference to mood and context. (AO3)</p> <p>Use of one rehearsal idea will demonstrate comprehensive and perceptive understanding of how the actors would perform the extract. (AO4)</p> <p>There will be detailed reference to text. (AO3)</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p>[12]–[14]</p>
<p>Award 0 marks for work not worthy of credit.</p>			

**Assessment Grid for Question 3 (c)**

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>The candidate will demonstrate limited knowledge and understanding of how a character uses facial expression in performance. (AO3)</p> <p>There will be no reference to the text. (AO3)</p> <p>The quality of written communication is limited and meaning is communicated with a lack of clarity.</p> <p style="text-align: right;"><b>[1]–[3]</b></p>	<p>The candidate will demonstrate basic knowledge and understanding of how a character uses facial expression in performance. (AO3)</p> <p>There will be some reference to the text. (AO3)</p> <p>The quality of written communication is satisfactory and meaning is communicated with some clarity.</p> <p style="text-align: right;"><b>[4]–[7]</b></p>	<p>The candidate will demonstrate good knowledge and understanding of how a character uses facial expression in performance. (AO3)</p> <p>Reference to the text will be clear. (AO3)</p> <p>The quality of written communication is good and meaning is mostly communicated clearly.</p> <p style="text-align: right;"><b>[8]–[11]</b></p>	<p>The candidate will demonstrate perceptive and imaginative knowledge and understanding of how the character uses facial expression in performance. (AO3)</p> <p>Reference to the text will be detailed. (AO3)</p> <p>The quality of written communication is excellent and meaning is communicated clearly.</p> <p style="text-align: right;"><b>[12]–[14]</b></p>
Award 0 marks for work not worthy of credit.			

## Shakespeare: *A Midsummer Night's Dream*

The indicative content below should be read in conjunction with the assessment Grids.

### 1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- a 3-tier, wooden , circular construction known as ‘the wooden O’;
- a thrust stage, about 5 feet from the ground, below barrels could be rolled for thunder effect and smoke created when, eg. Puck creates a fog as Oberon tells him to ‘overcast the night’;
- an inner below, often curtained and used for scenes such as Titania’s ‘flowery bed’;
- a balcony which could be used for Oberon to spy on the lovers;
- 2 main exit/entrances upstage right and left;
- white flag flown from turret when play is in progress, usually from 2pm;
- used a candle or lamp to suggest night scenes – final scene is after midnight;
- music and dance often included – fairy dance and mechanicals’ bergomask.

Genre:–

- the play is regarded as a romantic comedy and although it is written mostly in blank verse, the acting is strongly realistic;
- main plot is about the adventures of 4 young lovers with the marriage of Duke Theseus and Hypolyta as a parallel background. Play is set in Athens but would be Elizabethan in style;
- most of the play is set in a forest which promotes an underworld of fairies, magic, music, song and dance:
- the comedy is provided by 6 amateur actors called rude mechanicals and their script is written in prose;
- the play would have been originally performed at the Globe Theatre with a thrust stage, covered by a roof, supported by 2 pillars. No set was required which would suggest a non-naturalistic genre.

Other appropriate and justified ideas should be credited

[6]

### (b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used; the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to ***A Midsummer Night's Dream***;
- evaluation of what the candidate hopes to achieve.

[12]

**2 (a)** In their sketch and labelling, candidates may refer to some of the following:

- full-sleeved white linen shirt with large collar;
- elaborate doublet in strong colour deep red or blue with perhaps gold embroidery;
- matching hose-style trousers;
- white woollen stockings;
- black or brown leather shoes/boots and belt;
- tidy hair and matching cap and perhaps short cloak;
- appropriate accessories and/or props, e.g. gold ring, gold chain, sword;
- high quality materials suitable for a marriage of the period.

[12]

**(b)** In the short paragraph, candidates should include:

- Elizabethan period – 1595/96;
- male costume for a young nobleman who has recently been married and is now enjoying the entertainment provided at the palace of Duke Theseus;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[12]

- 3 (a) • clear stage plan appropriate to the extract;  
• exits upstage right and left and downstage right and left;  
• some suggestion of a forest for this scene;  
• audience positioned beyond front of downstage and also sides, if thrust is being used;  
• Bottom wakes from lying upstage, out of general sight, perhaps in the inner-below, under the balcony;  
• he moves downstage as he speaks;  
• clear sightlines. [10]
- (b) • the mood is quite fun and light-hearted as we watch Bottom try to retrace his steps from he left his friends when he started rehearsing;  
• he is very genuine and a little confused when he calls Quince and the others;  
• Bottom's mood is one of concern as he assumes he has been deserted by his friends;  
• he begins to feel for his 'ass' qualities as he says, 'methought I was' and 'methought I had';  
• he tries to reason an answer and can only suggest that he has had a dream. Bottom realises he cannot find an answer to his confusion but would like some resolution;  
• detail and use of one appropriate rehearsal idea such as waking from a dream and feeling very confused about what has happened;  
• appropriate use of text. [14]
- (c) • this is a soliloquy known as 'Bottom's Dream' and, as the character is alone on stage, he works through a range of facial expressions as he tries to reason what has happened to him since he was rehearsing but is very confused;  
• at the opening of the speech Bottom is wide-eyed and eager to act, 'when my cue comes, call me';  
• on 'heigh-ho' his expression changes and he looks confused as he gets no response and there appears to be no-one about;  
• when he calls the names and searches he looks expectantly in different directions;  
• he becomes a little sad in expression or perhaps a little angry as he says ' God's my life! Stolen hence and left me asleep';  
• his face becomes very worried and he looks confused when he tries to reason what has happened using all of his face especially eyebrows;  
• as he feels for his ass's ears etc. he can develop comedy with his expression when he pauses and rolls his eyes;  
• with 'man is but a patched fool' his expression can become more open and he can look more assertive as he tries to reason that it was a dream, 'to report what my dream was'.

Candidates must refer directly to the text. [14]

Other appropriate and justified ideas should be credited.

## O' Casey: *Juno and the Paycock*

The indicative content below should be read in conjunction with the assessment Grids.

### 1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- the play was first performed at the Abbey Theatre in 1924 on a traditional proscenium arch stage;
- the set would have been an authentic representation of a living space of a two-roomed tenancy in an inner-city Dublin tenement house;
- the set is basically the same for 3 acts with some changes of new furniture, props and decorations in act 2 and removal of furniture in act 3 which are all clearly described in the playwright's notes;
- O'Casey gives very clear positioning of exits/entrances, set and furniture and very detailed and specific description of what he sees on stage such as 'on the mantle shelf is an alarm clock lying on its face';
- the stage business such as cooking sausages and drinking would be performed as naturally as possible by the actors;
- lighting and sound are also clearly described and would have been as authentic as possible and possibly originally created 'live';
- a front curtain would be used to open and close each act.

Genre:–

- the play is a tragi-comedy in 3 acts with naturalistic setting and realistic acting;
- the character of Joxer with his expressions, use of language and interaction with Boyle, provide much of the comedy and Mrs Madigan's stories about his life also provide a lot of the natural comedy in the play;
- the funeral of Robbie in Act II takes place offstage and Mrs Tancred's monologue generally provides a very sombre mood on stage followed by awkward silence;
- the demise of the Boyle family with Johnny murdered, Mary pregnant and unmarried, Boyle drunk and penniless and Juno going to live with her sister, all lead to a tragic end of the play. [6]

Other appropriate and justified ideas should be credited.

### (b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used, the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to *Juno and the Paycock*;
- evaluation of what the candidate hopes to achieve. [12]

**2 (a)** In their sketch and labelling, candidates may refer to some of the following:

- inner-city, working-class male of about twenty five;
- dark-coloured trousers and jacket, or well worn suit;
- white collarless shirt;
- striped woollen v-neck short-sleeved jumper;
- clean shaven and groomed hair style;
- well set, active and earnest;
- appropriate accessories and/or props, e.g. braces, leather belt, union pin, pamphlet, armband;
- polished but well-worn, black leather boots or shoes;
- overall appearance is respectable but poor quality costume.

[12]

**(b)** In the short paragraph, candidates should include:

- period – 1922, inner-city Dublin;
- costume for working class male about 25 who looks presentable, as he hopes to become secretary of the Labour Movement;
- justification for costume ideas;
- appropriate quotation and comment.

[12]

Other appropriate and justified ideas should be credited.

**3 (a)** Candidates may refer to some of the following:

- clear stage plan appropriate to the extract;
- door up left leading to other parts of the house which requires backing of a landing; left of door is a window into the street and right of the door is a window looking to the back of the house. Both windows require backing. To the right of the fireplace is a door leading to the bedroom which is offstage so again backing of inner room is required;
- sofa, dresser fireplace, armchair, chest of drawers, etc. and bed surrounded by curtains are placed but before this scene the table has been removed. Other items are removed by the 2 furniture removal men during the scene and the votive light under the picture of the Virgin Mary goes out;
- audience position beyond front of downstage;
- proscenium arch stage with front curtains;
- on the opening lines Mary is sitting in the armchair at the fire, Johnny is standing at the bedroom door and the two men are exiting the upstage door with furniture;
- clear sightlines. [10]

- (b)**
- the mood in this extract is very tense and uneasy. Mary has been very upset and exits quite angrily on, 'Oh, this is unbearable!';
  - Johnny is spiteful and insensitive to his sister Mary when he speaks to her, 'couldn't you have waited...';
  - the first man speaks naturally when he is removing furniture but is shocked by Johnny's 'cry of fear' and tries to calm him with, 'The oil's all gone, that's all';
  - when the votive light goes out, Johnny almost screams, 'Mother o' God..' and then continues with an agonising cry, '..there's a shot I'm afther getting!';
  - detail and use of one appropriate rehearsal idea.
  - appropriate use of text. [14]

- (c)**
- Johnny is very spiteful towards his sister Mary at the beginning of the extract so his facial expression needs to reflect this when he says, 'I suppose you told him everything...' and his face becomes more twisted as he doesn't get a reaction from Mary and continues with further nasty comments such as '.. the shame you've brought on us?';
  - he needs to show some surprise when Mary exits abruptly;
  - Johnny would look sternly at the First Man when he talks about removing 'the chest o'drawers';
  - when the votive light goes out, Johnny's cry is reflected in his facial expression especially the fear and panic in his mouth and eyes;
  - when he thinks that he is shot and utters an agonising cry, his face would become totally contorted with, 'Mother o' God..';
  - when he feels an imaginary shot, staggers and clutches chest. [14]

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited.



## Miller: *The Crucible*

The indicative content below should be read in conjunction with the assessment Grids.

### 1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- events within the play are told in present tense;
- the time period moves from the summer of Act One to the late autumn of Act Four;
- although the play is allegorical, it is not an accurate historical allegory. However, there are various authentic references and a huge deal of symbolism contained within the play;
- the play uses the convention of beginning with tension with a father praying over his unconscious child, introduces witchcraft and a subplot of illicit love quite soon in first act, drawing the audience into the play;
- the action is constant and immediately picks up speed, enhancing the sense of hysteria and fear while generating intrigue among the audience;
- there is constant conflict throughout the play, again creating tension and heightening the atmosphere which is further heightened by the contradictions between characters and the clashes which occur;
- the convention of building a climax and keeping the decision until the end is used in the play as the question of whether Proctor will confess, is left unanswered until the end;
- there are a number of monologues throughout the play and the key monologue is Proctor's confession at the end of the play.

Genre:–

- the play is considered to be a modern tragedy. It is a paradoxical allegory rather than a factually accurate depiction of events;
- it is a modern genre in the sense that Miller uses ordinary people rather than wealthy or titled;
- like most tragedies, Miller uses a tragic hero whose lesson the audience need to learn. However, like most classical dramas, the tragic hero is flawed which leads to his demise;
- there are a number of climactic moments punctuating the play such as the arrival of Hale, the arrest of Elizabeth, John's confession of adultery, Abigail's sighting of the yellow bird, which often occur at the end of the act to keep the interest for the audience;
- the play contains many elements of realism even though the main theme is witchcraft. There is a love triangle and the audience is given the individual motives of three people which makes the situation very believable and real for the audience and heightens the sense of tension and drama;
- Miller skilfully explores the human psyche, making observations about motivation, intention and subsequent behaviour and action.

Other appropriate and justified ideas should be credited.

[6]

### (b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used, the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to *The Crucible*;
- evaluation of what the candidate hopes to achieve.

[12]

**2 (a)** In their sketch and labelling, candidates may refer to some of the following:

- white linen shirt with collar, jabot and cuffs;
- black frock coat with gold buttons;
- black breeches with leather belt;
- black waistcoat extending to the top of the thighs;
- white stockings and black leather buckled shoes or boots;
- white powdered wig of restoration period and suitable for a gentleman of status such as Deputy Governor;
- good quality materials;
- appropriate accessories and/or props, e.g. chain of office, gavel, legal document, bible. [12]

**(b)** In the short paragraph, candidates should include:

- period – Massachusetts, 1692;
- costume of a male Deputy-Governor from Boston;
- he is 'a grave man in his sixties';
- justification for costume ideas;
- appropriate quotation and comment. [12]

Other appropriate and justified ideas should be credited.

**3 (a)** Candidates may refer to some of the following:

- clear stage plan appropriate to the extract;
- a box set is required for this extract in Act Three of the play;
- the vestry room of the Salem meeting house, now serving as the anteroom of the general court;
- at the right are 2 doors leading into the meeting house proper where the court is being held. Room backing is required;
- at the left is a door to outside. Outdoor backing is required;
- two high windows are on the back wall of the room – sunlight pouring through from cyclorama behind;
- a large wooden meeting table is centre stage with stools and a considerable armchair around it;
- there is a plain wooden bench on the right and one at the left;
- audience position beyond front of downstage;
- proscenium arch stage with front curtains;
- on opening lines Abigail is centre right with Mary, Susanna, Mercy and Betty on the bench right. Elizabeth further upstage nearer the door. Danforth and Proctor are central with Hale, Hawthorne, Chever, Parris and Giles all positioned stage left;
- clear sightlines. [10]

- (b)**
- the mood in this extract is extremely tense as the girls are becoming hysterical and they begin to tremble with awed faces and frightened eyes, looking towards the ceiling up centre and out to the audience;
  - Proctor is extremely agitated as he pleads with Danforth that ‘They’re pretending,’;
  - the others are perplexed, concerned, frightened and uncertain about how to react to Abigail’s vision and conversation with imaginary bird;
  - Danforth is strong and in control;
  - the context is intentionally confusing as Proctor thinks Abigail is pretending that she sees a ‘yellow bird’ but others are unsure and as the girls join Abigail they become more certain that she can see something;
  - the vision becomes stronger when Mary and then Susanna join Abigail and add detail to the vision ‘she’s stretching her claws’;
  - Proctor is more convinced that it is ‘Lies, lies’;
  - detail and use of one appropriate rehearsal idea;
  - appropriate use of text. [14]

- (c)**
- this extract requires a lot of different facial expressions to reflect the genuine uncertainty of what is supposedly happening;
  - Abigail is central as she looks up and out in one fixed direction with frightened staring eyes and awed expression as she pleads, ‘But God made my face’;
  - as Mary springs to her feet and says ‘Abby!’, her expression reflects horror;
  - as Abigail continues her conversation, her expression becomes more worried, ‘No, I cannot...’ until she becomes fearful with more anguish in her face, ‘Oh please!’, until she perhaps closes her eyes in horror and pulls back, ‘please don’t hurt me!’;
  - when Susanna joins in with, ‘Her claws...’ she takes on the same fearful expression, staring in one direction;
  - Proctor has an angry expression with gritted teeth ‘Lies, lies.’.

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited.

[14]

## Friel: *Philadelphia Here I Come!*

The indicative content below should be read in conjunction with the Assessment Grids.

### 1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- the play was first performed on a proscenium arch stage and is generally suited to this staging or an open staging convention;
- Friel refused the ‘fourth wall’ convention and set the play in the kitchen, in keeping with 1950’s kitchen sink drama;
- the play has multi-locations including a scullery, Gar’s bedroom and other outdoor non-specified locations;
- Friel provides extensive stage directions and even specific music as he wants to achieve naturalism, despite the fact that he uses non-naturalistic dramatic techniques such as flashback and stream of consciousness. The music is timed with the lines in the play;
- the action takes place in the protagonist’s mind. It is a dramatic technique that allows the audience to connect with the character on an emotional level;
- the use of dual characterisation and the alter-ego for the central character Gar, was a new technique for Irish theatre;
- what was revolutionary about *Philadelphia* in 1964 was that it dispensed with plot and concentrated on personal situation and social conditions of the time.

Genre:–

- the play is a tragi-comedy with comical moments, which is ultimately overshadowed by the quieter moments of reflection and the tragic moments which deal with self-exile, unrequited love, ignorance and lack of communication;
- one of the most tragic moments in the play is as a result of the problematic relationship Gar has with his father. The generational gap, different attitudes to life and tradition become apparent and create a wedge between father and son;
- the play is extremely realistic in terms of dialogue and naturalistic in setting. However, the playwright uses various devices such as flash-backs, stream-of-consciousness and monologue to create an interplay between realism, memory and fantasy;
- the play also contains certain comedic, almost melodramatic moments, with exaggerated fantasies and exuberant movement sequences. [6]

Other appropriate and justified ideas should be credited.

### (b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used, the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to *Philadelphia Here I Come!*;
- evaluation of what the candidate hopes to achieve. [12]

**2 (a)** In their sketch and labelling, candidates may refer to some of the following for the character of Kate:

- female costume reflecting a wealthy, pretty, young married woman in her early 20s from Co. Donegal, Ireland, in the 1960s;
- dress/skirt/blouse/cardigan and a jacket or coat as she comes from outside;
- tights and leather shoes;
- quality fabrics/materials;
- neat and well presented in appearance;
- colours reflecting her pretty and aspirational personality;
- appropriate accessories and/or props, e.g. wedding ring, handbag, umbrella. [12]

**(b)** In the short paragraph, candidates should include:

- period – 1964, Ballybeg, Co. Donegal;
- costume for a young female in her 20's who has just called to the house;
- materials reflecting her wealthier background;
- justification for costume ideas;
- appropriate quotation and comment. [12]

Other appropriate and justified ideas should be credited.

**3 (a)** Candidates may refer to some of the following:

- clear stage plan appropriate to the extract;
- two doors; one left which leads to shop and one upstage leading to scullery;
- kitchen with large table, an old-fashioned dresser and a large school-type clock on the wall;
- Gar's bedroom is in darkness with single bed, a wash hand basin, a table with record player and records and a small chest of drawers;
- audience positioned beyond front of downstage;
- S.B Madge is standing and Madge has just taken off coat and hat;
- clear sightlines.

[10]

- (b)**
- the mood in this extract is one of sadness as S.B reflects on how he will manage. The relationship and bond between Madge and S.B. is subtly revealed;
  - the context is the night before Gar is leaving for America and S.B reaches to Madge for reassurance that he will manage by himself. The audience may see his vulnerability and old age;
  - detail and use of one appropriate rehearsal idea;
  - S.B. is anxious about his only son leaving and how he will manage by himself. He seeks reassurance from Madge his housekeeper;
  - Madge has just come in and is "weary"/depressed herself. She does not give her feelings away as underneath she too is worried about Gar leaving. She is composed here and does not pander to S.B.'s concerns.
  - appropriate use of text.

[14]

- (c)**
- S.B.s facial expression is serious to reveal he is troubled with his thoughts. Reference may be made to his eye, eyebrows and mouth;
  - S.B. may look at Madge with big eyes and his mouth open to convey his concern and his need to seek reassurance;
  - S.B. glances in a different direction and he nods looking less serious on "I'll get one of Charley Bonner's boys ..." and his tone if more conversational convincing himself he will be fine;
  - S.B.'s eyes look down on "I'll manage fine, eh?" His facial expression conveys his thoughts and his deflated persona;
  - Madge looks at him and says the word "Fine". He looks at her and smiles as his thoughts go back to when Gar was young.

[14]

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited.

## Reid: *Tea in a China Cup*

The indicative content below should be read in conjunction with the Assessment Grids.

### 1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- the play was first performed on an open, end-on stage at the Lyric Theatre, Belfast;
- told mainly from the women's point of view, the play is about memory and story-telling, with Beth acting as the central protagonist and narrator linking tales from past to present;
- the play focuses on rituals and traditions such as drinking tea, watching parades, storytelling and laying out the dead and therefore has a number of locations;
- each Act contains several flashbacks, during which Beth re-experiences the past;
- changes of lighting indicate changes of time and place.

Genre:–

- the play is often called a 'Memory play,' in which the central character re-experiences life through flashbacks and storytelling;
- despite the various unrealistic devices used, there is a naturalism in the design expectation and the dialogue used to dramatise the lives of ordinary people, their personal problems as well as their social and material environment;
- the play contains a mixture of comedy and tragedy with elements of sardonic humour throughout and ultimately it ends on a tragic note with Beth finding her mother dead and having to sell her house and say goodbye to her marriage;
- the stories are often funny, painful and disturbing but generally realistic, revealing the pain and hardship that the working-class families endured through two world wars and the 'Troubles'.

[6]

Other appropriate and justified ideas should be credited.

### (b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used, the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to *Tea in a China Cup*;
- evaluation of what the candidate hopes to achieve.

[12]

**2 (a)** In their sketch and labelling, candidates may refer to some of the following for the character of

Beth:

- female costume reflecting a working class 31 year old woman in Belfast, 1972;
- trousers/shirt/skirt/blouse/dress;
- jacket or coat;
- tan-coloured tights and shoes;
- hard wearing materials, well-worn but clean and neat in appearance;
- appropriate accessories and/or props, e.g. handbag, documents, jewellery. [12]

**(b)** In the short paragraph, candidates should include:

- period – 1970s Belfast;
- costume of working-class female, early 30s;
- dressed for visiting council offices;
- justification for costume ideas;
- appropriate quotation and comment. [12]

Other appropriate and justified ideas should be credited.



**3 (a)** Candidates may refer to some of the following:

- open stage with acting area lit on Beth's house;
- reference to other areas of the stage used for acting area;
- street outside of council offices;
- appropriate exits and entrances;
- audience positioned beyond front of downstage;
- Beth outside council office and Theresa beside her. [10]

- (b)**
- the mood in this scene is reflective as Beth is occupied with the imminent death of her mother;
  - the context is that Beth's mother Sarah is very ill and she has just been to the council office to buy a plot at the cemetery for her. She is preoccupied with her concerns for her dying mother, and she meets her old friend Beth who has returned home from London for her brother's wedding. The friendship is long-standing but, in this scene, both women have other things on their mind;
  - detail and use of one appropriate rehearsal idea;
  - the relationship between Beth and Theresa with a particular focus on Theresa's concern for her friend but both women's distraction with their own worries;
  - appropriate use of text. [14]

- (c)**
- Theresa's facial expressions reflect she is concerned as to why Beth was in the council office and that she is worried something may be wrong;
  - her facial expression shows confusion when Beth replies;
  - she smiles momentarily at Beth establishing their deep friendship and her willingness to listen;
  - her eyes will be big showing her concern and possibly confusion;
  - her open mouth reflects her interest on the line 'I need to talk to you';
  - her facial expression shows her fondness of Beth and raised eyebrows her bemusement at the quick conversation.

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited. [14]

## Russell: *Blood Brothers*

The indicative content below should be read in conjunction with the Assessment Grids.

1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- this is a piece of musical theatre and was written to be performed on a proscenium arch stage;
- the technique of foreshadowing and dramatic irony are often used to warn the audience of future events;
- the narrator is a convention chosen by Russell to relate the 'tragic fate' of the characters as events unfold. The narrator also multi-roles throughout, creating a comic effect;
- the use of song is used throughout the play to reveal key information, comment on the action and sometimes create specific mood;
- split scenes are used throughout to show two scenes being performed on stage at the same time;
- flashback is used at the opening as the play starts with the ending.

Genre:–

- the genre is Musical theatre, which is theatre that combines song, dialogue and some choreography to relate events and tell a story;
- the play is non-naturalistic in genre with the use of narration, musical elements, ensemble acting, asides and other non-naturalistic techniques;
- it contains elements of both comedy and tragedy and concludes with a climactic and tragic finale;
- the narrator is used effectively throughout the piece to inform, predict, forewarn, advance the action and involve the audience. In using a narrator, the fourth wall is broken. [6]

Other appropriate and justified ideas should be credited.

(b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used, the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to *Blood Brothers*;
- evaluation of what the candidate hopes to achieve. [12]

**2 (a)** In their sketch and labelling, candidates may refer to some of the following for the character of Mrs Johnstone:

- skirt, blouse/dress, apron;
- tights and shoes;
- hair tied back but not styled, possibly blonde;
- materials appropriate to status;
- appropriate accessories and/or props, e.g. brush, duster, mop, bucket, jewellery. [12]

**(b)** In the short paragraph, candidates should include:

- period – 1960s, Liverpool;
- costume for working class, expectant single parent and cleaner;
- justification for costume ideas;
- appropriate quotation and comment. [12]

Other appropriate and justified ideas should be credited.

**3 (a)** Candidates may refer to some of the following:

- clear stage plan appropriate for the extract;
- exits upstage right and left and downstage right and left;
- Mrs Lyons house – interior or exterior is accepted, flat representing house wall or a garden gate;
- audience positioned beyond front of downstage;
- Edward positioned close to Mrs Lyons;
- clear sightlines. [10]

- (b)**
- the mood in this scene at the start is jovial and then becomes tense, as Mrs Lyons discovers the locket that Edward has been wearing. She reveals her deep anxiety and her concern about the pictures and we see her underlying paranoia start to appear. Edward on the other hand finds it amusing and is unaware of the depth behind his mother’s anxiety;
  - the scene is set in the Lyons’ house after Edward has been suspended from school for refusing to hand over the locket that he is wearing around his neck. In this scene we see Mrs Lyons developing paranoia and worry about her son’s relationship with his past;
  - detail and use of one appropriate rehearsal idea;
  - the pace of the extract starts quite quickly and is upbeat. On opening the locket, the atmosphere changes. Mrs Lyons is visibly perturbed and the sight of the picture in the locket causes her to lose her balance. Her voice shows her desire to get an answer to her questions and her movements convey her paranoia;
  - Edward, a 14-year-old school boy, is unaware of his mother’s feelings of anxiety;
  - He is bemused and relaxed and in total contrast to his mother;
  - appropriate use of text. [14]

- (c)**
- the facial expression of Mrs Lyons in the opening of the extract is happy and playful, wide eyed and she maintains eye contact with her son to show her love and affection for him;
  - on opening the locket her facial expression changes and is in stark contrast to the opening. She becomes serious and her smile fades to frown. The facial expression will convey her fear and pain at the secret she keeps being known by her son;
  - her paranoia makes her facial expression angry and we can see her eyes, mouth and eyebrows communicate this;
  - she shows the thoughts in her head to the audience through her facial expression, as she mulls over the knowledge that the picture is of Mickey, not her son. This then changes to confusion when Edward tells her “That’s Mickey.”;
  - Her facial expression conveys her myriad of thoughts in this scene. [14]

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited.

## Neville & Lingard: *Across The Barricades*

The indicative content below should be read in conjunction with the Assessment Grids.

### 1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- *Across the Barricades* was first performed as a ‘Theatre-in-Education’ experience on a thrust stage with an audience on three sides;
- when the play was first performed it did not use the slide projections but these references are in the script and are generally projected on the cyclorama in the production;
- the stage directions are often quite general and allow for improvised detail from the cast;
- the play changes from scenes in the present, to scenes in the past, through flashbacks;
- the set for the play is a wasteland or a junk yard filled with assorted objects which can be used to suggest various locations of Belfast;
- actors often become narrators to tell the story and the device of ‘voice-over’ is used often as a news report;
- actors at times talk directly to the audience to comment on the action or move the story along;
- sound effects such as seagulls, marching bands etc. are often used to suggest location.

Genre:–

- this is a contemporary play capturing a specific recent period in the history of Northern Ireland and written for a youth audience;
- the acting is generally realistic with some very tragic elements presented;
- the suggested set attempts naturalism but uses simple props and pieces of furniture to try and create a particular location for a scene;
- the play deals with the conflict and violence between two opposing communities and the love which emerges between two young people, from each of these backgrounds;
- there is a moral contained in the play about overcoming the issues of bullying, fighting and taunting and ultimately how to solve the problem. [6]

Other appropriate and justified ideas should be credited.

### (b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used, the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to ***Across the Barricades***;
- evaluation of what the candidate hopes to achieve. [12]

**2 (a)** In their sketch and labelling, candidates may refer to some of the following for the character of Sadie:

- casual clothing – trousers/skirt, top/blouse and jacket/coat/cardigan may be taken off;
- hair style reflects the period;
- materials should reflect working class status;
- appropriate comfortable footwear;
- appropriate accessories and/or props, e.g. bag, picnic items, jewellery. [12]

**(b)** In their short paragraph, candidates should include the following:

- period – 1970/80s, Belfast;
- costume for working class teenage girl;
- scene takes place outside in Bangor on a date “in the middle of a picnic”;
- justification for costume ideas;
- appropriate quotation and comment. [12]

Other appropriate and justified ideas should be credited.

**3 (a)** Candidates may refer to some of the following:

- clear stage plan appropriate to the extract;
- entrances and exits;
- some detail of staging representing the dividing Catholic and Protestant communities;
- imaginative ideas regarding use of props;
- area representing Belfast docks;
- audience positioned beyond front of downstage;
- Kevin and Sadie standing beside each other;
- clear sightlines.

[10]

- (b)**
- the mood at the start is one of sad anticipation as Kevin waits to leave Belfast for London. He has no idea that Sadie is going with him and he thinks she has come to say goodbye. The mood then changes to elation when he realises Sadie is coming to London with him;
  - the context is this is the final scene in the play and Kevin is about to leave and go to London leaving the troubles of Belfast behind him. He is at the Belfast docks waiting to go alone and Sadie then reveals she is coming with him. This scene cements their trust and their relationship;
  - detail and use of one appropriate rehearsal idea;
  - Kevin reflects he is leaving Belfast behind including his relationship with Sadie. He is over the moon to hear that she has made the decision to join him;
  - Sadie is excited and hopeful about their future together. She has made her decision to leave her family and Belfast and be with Kevin in England.
  - appropriate use of text.

[14]

- (c)**
- Kevin's facial expression is serious and is in contrast to Sadie. He has big sad eyes and his lips show that he is sad to be leaving her;
  - after Sadie says "ticket" we see Kevin's reaction – his eyes widen and he looks at the ticket and then to her;
  - on the line "That's if you don't mind?" Kevin smiles and his whole face brightens. On "Sadie are you kidding?" his eye contact, big eyes and big smile convey their close relationship and love to the audience;
  - Kevin's body relaxes and his facial expressions communicate his happiness and joy. He emphasises the word "best" and in so doing so his eyes quickly close and as his mouth emphasises the word "best" he shows his dimples on his face with a smile;
  - as the stage directions say "He picks her up and swings her round. They kiss." Kevin reveals his love and happiness in his facial expression and eye contact;
  - Kevin clearly states "London here we come!" clearly and slowly as this is the finale of the script. His facial expressions look triumphant and his lip curls in his joy;
  - candidates must refer directly to the text;
  - other appropriate and justified ideas should be credited.

[14]

## Ridley: *Sparkleshark*

The indicative content below should be read in conjunction with the Assessment Grids.

### 1 (a) Candidates may refer to some of the following:

Theatrical Conventions:–

- *Sparkleshark* contains a play within a play which is an old dramatic device often used in Shakespearean plays;
- the third person narrative is another convention which is used. In particular, Russell uses this device;
- the play also contains dual speech when two characters speak at the same time. It is used with Jake and Polly to suggest their developing relationship;
- there is a constant shift between the fantasy of the fairytale storytelling and the normal conversation of inner-city youth culture;
- Ridley uses many symbolic references such as Russell and Jake battling the dragon together in the fairytale;
- stage directions are very explicit and descriptive. For example the audience are made aware that Jake is ‘clutching’ a satchel rather than just holding it and Russell is described as ‘glossily good-looking’ which gives a very specific image.

Genre:–

- *Sparkleshark* was commissioned by the Royal National Theatre, London for the BT National Connections Scheme for young people;
- it is a contemporary social play written for a young teenage audience;
- the play deals with finding one’s identity, hierarchy in teenage relationships, feelings of isolation, bullying and communication issues;
- there is a moral contained within the play about how a social isolate and underdog can overcome taunting and bullying and become popular;
- for Jake storytelling is not only a form of expression but a form of escapism which as the playwright shows us is open to everyone and provides a means of communication and a way for characters to express themselves regardless of circumstance;
- the fantasy element in the play is an opportunity for the young people to lose their inhibitions and escape the drudgery of their lives for a while;
- the playwright Ridley said, ‘In today’s cultural desert the storyteller is someone who can help people to understand the terrors of life. In terms of set, the play is naturalistic with all the rubbish on the rooftop being as natural as possible;
- the acting is generally realistic when the characters are interacting with each other socially but becomes more formal in the storytelling.

Other appropriate and justified ideas should be credited

[6]

### (b) Candidates may refer to some of the following:

- title of play;
- description of lighting which may include the area of stage where the lighting was used, the use of colour, intensity, shape, gobo, chaser, stroboscope or any other appropriate lighting idea;
- application of idea to *Sparkleshark*;
- evaluation of what the candidate hopes to achieve.

[12]



**2 (a)** Candidates may refer to some of the following:

- school uniform of London comprehensive school for 14 year old boy;
- the uniform however is somewhat reduced without a blazer to try to copy Russell;
- white open-neck shirt with sleeves rolled up and perhaps no school tie;
- dark school trousers with black plastic belt;
- black leather laced school shoes or trainers with white socks;
- tries to look deliberately untidy – shirt may be hanging out;
- short hair with perhaps some hair gel;
- appropriate accessories and/or props, e.g. sports bag, Russell’s sports bag, jewellery, soft drink.

[12]

**(b)** In the short paragraph, candidates should include:

- period – 1997, inner city East End, London;
- costume of reduced comprehensive school uniform for fourteen year old male;
- justification for costume ideas;
- appropriate quotation and comment.

Other appropriate and justified ideas should be credited.

[12]

**3 (a)** Candidates may refer to some of the following:

- clear stage plan appropriate to the extract;
- the rooftop of a tower block in the East End of London;
- one door upstage on small platform as only entrance to the roof and metal steps leading to rest of the stage;
- stage is covered in TV aerials and satellite dishes, a range of discarded household furniture, piles of rubbish and various scattered detritus including supermarket trolley, armchair and a rain puddle;
- cyclorama/back wall suggests sunny sky of mid-September at about 4.30pm;
- audience positioned beyond front of downstage;
- in this extract all the characters are on stage;
- Jake is fairly central and downstage. Russell, Buzz and Speed are further upstage and had been hiding. Polly is close to Finn and Carol and Natasha are also onstage;
- clear sightlines.

[10]

- (b)**
- the mood of this scene is one of expectancy and slight tension. The story has gained momentum and needs to be continued and ended. Jake has not returned to being the story-teller and has to think quickly. When he is asked who he is, he hesitates after, 'I'm....' and after a pause says, 'her father';
  - Russell, Buzz and Carol are now able to respond to him and move things along by adding further detail to the background of the story and giving Jake time to think spontaneously;
  - Russell pushes Jake further asking him where he has been '...all this bloody time?' and he has to respond;
  - the context now is that Jake is able to turn the story around and move things on to the point when he builds the enthusiasm and momentum again and asks for support from the others to save his daughter;
  - detail and use of one rehearsal idea;
  - appropriate use of text.

[14]

- (c)**
- the central character in this extract is Jake who is responsible for developing the story and engaging the others so he must act spontaneously and think of an ending which requires a lot of thoughtful facial expression;
  - everyone is looking at Jake so his expression must be convincing when he says, 'I'm....her father.' So he should have an open expression with wide eyes;
  - he can nod reassuringly to the others when they speak to him and his expression continues to be confident while he is thinking about what he will say next;
  - his expression becomes a little more relaxed when he begins to invent the rest of the story, 'After what I did to my daughter..';
  - there are some awkward pauses in the following sentences and Jake should try to cover his uncertainty. His expression should be one of concern at times, 'no one would want to see my face..' and the uncertainty returns when he is trying to think what he will say next, 'then...then I realised.';
  - when he comes up with the idea to, 'save my daughter..' his expression becomes brighter and his eyes begin to widen and he is now smiling;
  - when he says, 'Is there anyone brave enough to help me?', he is positively beaming and the excitement is reflected in his face.

[14]

Candidates must refer directly to the text.

Other appropriate and justified ideas should be credited.